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Thomas Benton: *Homestead*, 1934. The gift of Marshall Field to the Permanent Collection of the Museum of Modern Art.

The Museum's Committees Outside New York

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The Museum's Committees Outside New York

The history of the Museum's out-of-town committees is the history of an increasing interest in modern art all over the country. In 1932 the Membership Committee under the chairmanship of Mrs. John S. Sheppard conceived the idea of forming membership committees in other cities as a means of making known the work of the Museum outside New York and of cooperating with art organizations in other parts of the country.

After six years there are now twenty-two committees and over 1300 out-of-town members. Committee chairmen meet twice annually with Mrs. Walter Hochschild of the New York Committee to discuss their work.

Naturally their size and activity have varied considerably. It has been the sole intention of the Museum and of the committees to help foster an interest in the contemporary visual arts. In many cities there already existed active art agencies: here the committees have attempted to bring the Museum of Modern Art into closer touch with local institutions. In other cities the committees have changed their own form to become independently incorporated organizations. It is interesting to observe the widely separated locations of the committees. A list of the out-of-town committees and their chairmen follows:

Buffalo	Mrs. Thomas Robins, Jr.	Philadelphia	Mr. Henry Clifford
Chicago	Mrs. Charles B. Goodspeed	Pittsburgh	Mrs. George Liggett Craig, Jr.
Cleveland	Mrs. Charles S. Brooks	Princeton	Mrs. William K. Prentice
Colorado	Miss Marion Hendrie	Providence	Mrs. Charles A. Robinson, Jr.
Detroit	Mrs. Ernest Kanzler	Rochester	Mrs. Francis Cunningham
Hartford	Mrs. Francis Goodwin	San Francisco	Mrs. E. T. Spencer
Houston	Mrs. George A. Hill, Jr.	St. Louis	Mrs. Clifford W. Gaylord
Louisville	Mrs. Robert Burgess	St. Paul	Mrs. Thomas Leonard Daniels
Minneapolis	Mrs. F. P. Heffelfinger	Vermont	Mr. Joseph Winterbotham
New Haven	Mrs. Henry H. Townshend	Washington	Mrs. Dwight Davis
Palm Beach	Mrs. Charles H. Chadwick	Waterbury	Mrs. Elton S. Wayland

Following are accounts of the expansion of two out-of-town committees into autonomous groups, one, in Boston, to the incorporation of a Boston Museum of Modern Art; the other, in Washington, to the formation of a permanent gallery.

The Boston Museum of Modern Art

The existence of the Boston Museum of Modern Art as an autonomous institution with its own gallery is of special interest because its rapid growth has been in direct ratio to public demand.

Prior to 1935, the Museum of Modern Art was represented in Boston by an out-of-town membership committee. To advance the work of this committee the Boston Program Committee was formed. Faced with the necessity of raising funds, the program committee organized Boston's first Modern Art Ball and with the money thus obtained brought to Boston the Gauguin exhibition which was held at the Fogg Museum in Cambridge. One of the most complete collections of Gauguins ever assembled in this country, it delighted Boston and secured many new Museum memberships. In the Fall of 1936, the Boston Program Committee was incorporated into the Boston Museum of Modern Art with a President, Vice-President, Secretary, Treasurer and a Board of Trustees.

The Boston Museum of Modern Art opened its first season with an American Watercolor Show at the Grace Horne Galleries. This was followed by a showing of American Sculpture at the Germanic Museum in Cambridge and a lecture by Mr. E. M. Benson on contemporary sculpture.

In the spring the Boston Museum for the first time rented and arranged its own gallery and there presented the exhibition of Fantastic Art, Dada and Surrealism arranged by the Museum of Modern Art in New York. A Viennese Ball sponsored by the Boston Museum of Modern Art brought to a close a very successful season.

All these exhibitions had attracted public interest and received favorable comment in the press, and the crowds of people who thronged to the temporary gallery on Newbury Street made the Trustees realize more than ever the necessity for permanent headquarters. Sponsored by 295 members and the kindness and generosity of a few patrons the Boston Museum of Modern Art rented at 270 Dartmouth Street a large gallery, and office space for the Gallery Director and a permanent secretarial staff.

Boston today is fortunate in having a new museum devoted to the changing panorama of modern sculpture, painting, architecture and industrial art. The Museum's purpose is to bring to Boston each year as many exhibitions as possible in order to give those interested an opportunity to see and know representative modern work from all parts of the world, to stimulate here in Boston a livelier appreciation of art activity at home and abroad; and to organize competent exhibitions which can be circulated among other institutions.

In its 1937-1938 season the Boston Museum of Modern Art has already had an exhibition of Modern French Paintings from Boston collections, a show of paintings and drawings of the ballet and a lecture and demonstration of ballet technique by Mr. Lincoln Kirstein. (In connection with the lecture and the exhibition the Museum sponsored two performances of the Ballet Caravan.) During the month of February, the Museum showed the work of Fifty Living American Painters from the Permanent Collection of the Whitney Museum of American Art in New York. Currently there is on view an exhibition of Twentieth Century Paintings from the Permanent Collection of the New York Museum of Modern Art. In April the Museum will assemble a Young New England show, an invitation show definitely intended for those younger New England artists whose reputations are not as yet established.

Though as yet plans are not complete for the summer shows or for those of next season, the gallery and offices will remain open during the summer for the benefit of Boston's many summer visitors.

The 400 new members who have joined the Museum since October attest the existence of a real demand for the new organization. The constant stream of visitors and new subscribers leads the Trustees to expect a membership of 1000 by late spring.

NATHANIEL SALTONSTALL

The Museum of Modern Art Gallery of Washington

The extension to other cities of the activities of the Museum of Modern Art was furthered in 1937 by the opening in Washington, D. C. of the Museum of Modern Art Gallery of Washington.

Plans for the Washington Gallery were formulated with the Museum of Modern Art in the spring of 1937 by Mrs. Dwight Davis and Mrs. George Garrett. In May of that year, at a luncheon given by Mrs. Davis, the idea of the new Museum was presented by Mr. A. Conger Goodyear, President of the Board of Trustees of the Museum in New York, and by Mrs. Davis. The directors of already established galleries in Washington were consulted and their encouragement served as an added stimulus to the sponsors.

A committee was formed and the first memberships for the new gallery were obtained. In addition to the two organizers, who are respectively chairman and

vice-chairman, members of the initial committee are: Mrs. Dean Acheson, Mr. F. Lamot Belin, Col. E. Fitzmaurice Day, Mr. David Edward Finley, Mrs. James Clement Dunn, Mr. Myron Hofer, Mrs. Henry Leonard and Mrs. Frank West. Miss Adele K. Smith was selected to be manager of the new gallery.

Space for the gallery was leased in the Metropolitan Club Building at the corner of 17th and H Streets, N. W. The metamorphosis of the Victorian interior into a modern gallery was accomplished during the summer under the supervision of Mr. Edward Adams and Miss Elizabeth Stetson. Walls of beige monks cloth, woodwork and pilasters of pickled pine, the blond wood of the furniture and the ivory of the Venetian blinds provide the background against which exhibitions are shown.

The new gallery opened to the public on November 15th with an exhibition of paintings by Cézanne, Gauguin, van Gogh, Renoir and Seurat. To the previews—one afternoon and one evening—over 900 guests came including members of the Cabinet, the Diplomatic Corps, Justices of the Supreme Court and the members of local art organizations. Mr. Goodyear and officials from the museums and galleries in New York, Philadelphia and Baltimore were also present at the opening.

Five of the paintings exhibited were from the Lillie P. Bliss Collection belonging to the Museum of Modern Art, while four Museum Trustees, Mr. Stephen Clark, Mr. A. Conger Goodyear, Mr. Adolph Lewisohn and Mr. John Hay Whitney, contributed some of the finest paintings from their private collections. Among the pictures from other collections which provoked special interest were those belonging to Mr. William Taylor, whose superb van Gogh, "Les Déchargeurs", has been exhibited only once before in this country, and whose early "Self Portrait" by Gauguin has never before been shown in the United States.

The response of the press and of the Washington public was enthusiastic. During the three weeks it was on view the exhibition was attended by over 7,000 people.

In December 1937, the gallery held an exhibition of Sporting Paintings from 1700 to the present. This included the delightfully naïve "rocking horse" renditions of James Seymour (painted before Stubbs' anatomical researches threw light on the true action of the horse); the work of such 18th and 19th century masters of realistic treatment as Marshall, Herring, Tait and Ferneley; the unequalled compositions of Degas; and, finally, paintings by contemporary recorders of the hunt and the race track—Townsend, Rosseau, Voos, Dufy, Knap and Pleissner.

The third and current exhibition of the Museum of Modern Art Gallery of Washington is entitled American Watercolors. Seventy-eight artists are represented by one paper each, among them Inness, Weir, Homer and Sargent. The majority of the artists are contemporary, however, and these include not only artists of long standing national reputation but also many younger water colorists only now coming into prominence through private exhibitions or as a result of the stimulus of government art projects.

The gallery is open daily except Monday from 11:30 to 5:30 and on Sundays from 2:00 until 5:00. A fee of 25c is charged except on Wednesdays and Sundays, when the admission is free.

Art groups belonging to various Washington clubs, and classes from public and private schools are encouraged to visit the exhibitions by appointment before 11:30 so that they may have the freedom of the galleries for lectures and discussion. Groups of children from public schools are admitted free.

Membership in the Washington Gallery includes out-of-town privileges of membership in the Museum of Modern Art in New York. Four classes of membership are offered: contributor, \$5.00; subscriber, \$15.00; patron, \$25.00; and sustaining, \$100.00. Membership activity has been under the direction of Mrs. James Clement Dunn. The total memberships to February number 232.

Membership campaigning has to date been confined entirely to persons who have evinced active interest in the development of the new gallery. A more widespread canvassing of the city is only just beginning.

In spite of the several very active museums in Washington, there has been heretofore no gallery with available space for a series of changing exhibitions. This has been due to the fact that each Museum has its own permanent collection, of which at least a selection must always be on view to satisfy the demands of visitors. When the Museum of Modern Art sent the famous van Gogh exhibition on tour throughout the United States, it went to thirty cities, but it was not shown in Washington.

It was the realization of the need for a gallery in which such an exhibition might be held which prompted Mrs. Davis and Mrs. Garrett, in cooperation with the Museum of Modern Art, to undertake the new venture. It is hoped that the encouraging response of the Washington public through memberships, admission fees and the purchase of paintings from the exhibitions will soon contribute largely toward the expansion of the gallery's activities.

ADELE K. SMITH



NILES SPENCER: *Near Avenue A*, 1933. The gift of Nelson A. Rockefeller to the Permanent Collection of the Museum of Modern Art.

A Note to Members

Owing to unforeseen difficulties in securing material for exhibitions previously announced it has been necessary to make certain rearrangements and substitutions in the year's program.

Exhibitions:

American Paintings for Paris—November 9, 1937—December 13, 1937

The Making of a Contemporary Film—December 21, '37—February 28, '38

House on Bear Run, Pa. by Frank Lloyd Wright—January 24—March 1

Subway Art—February 8—March 6

Furniture and Architecture by Alvar Aalto—March 16—April 18

War in Spain—Drawings by Luis Quintanilla—March 16—April 18

Modern Primitives—European and American—April 27 through the summer

Publications:

A New House by Frank Lloyd Wright—February 1938

Architecture and Furniture by Alvar Aalto—March

Drawings of the War in Spain by Luis Quintanilla—March

A History of Motion Pictures by Bardeche and Brasillach—April

Modern Primitives—European and American—May

The color print of Picasso's *Woman in White* is ready for mailing to those members who wish to receive unframed copies. The following membership classes as of February 1st will receive the print: Annual, Out-of-town, Associate, Fellow, Sustaining, Contributing, Corporation; Boston members, B, C, D; Washington subscriber, patron, sustaining. Distribution of framed copies is being made as rapidly as possible and should be completed by May 1st. Members who have not notified the Museum of their choice by March 30th will receive unframed copies.

The Museum's new building will be completed by next winter. Until then the general program of activities must be somewhat handicapped by the inadequate quarters for staff and galleries.

The Museum is grateful to its members for their patience and support during this transitional year.

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